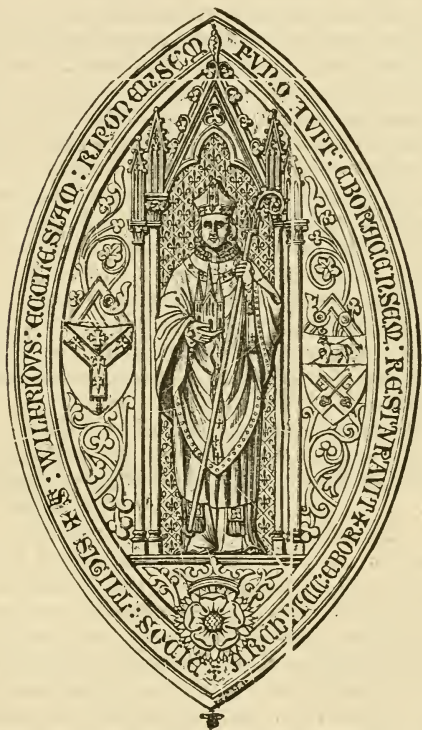


# YORKSHIRE ARCHITECTURAL SOCIETY.

---



*Monumental Brasses, with a series of Illustrations of Military Brasses, being fac-similes of actual Rubbings in Miniature.—*  
By F. R. FAIRBANK, M.D., Doncaster, Loc. Sec.

THE use of plates of engraved brass for commemorating the dead appears to have been introduced into England from abroad during the thirteenth century. Mementoes of this description were much less costly than the more pretentious and cumbrous alabaster figures supported on elaborate altar tombs. When, as

was usually the case, they were simply let into a large "thorough" stone, they were comparatively inexpensive. Directions were frequently given in Wills as to the making of these figures. In the *Archæol. Journ.*, xv., 268-9, is an extract from the Will of Sir John de Foxle, of Apuldfeld, Kent, dated Nov. 5, 1378, as follows:—

Item, volo et ordino quod executores mei de bonis patris mei emant unum lapidem marmoreum pro tumulo dicti patris mei et matris mee in capella omnium sanctorum in ecclesia de Braye, predicta, et quod faciant dictum lapidem parari decenter cum ymagine, scriptura, &c., de metallo; videlicet, dicti patris mei in armis suis, et matris mee in armis pictis, videlicet, de armis dicti patris mei et matris mee predictæ, et volo quod quoad ordinacionem dicti lapidis executores mei totaliter faciant juxta ordinacionem et consensum domini mei reverendissimi, domini Wyntoniensis episcopi. Item, volo et dispono quod predicti executores mei emant unum alium lapidem marmoreum sufficientem pro tumulo meo, cum sepultus fuero: et quod dictum lapidem parari faciant cum scriptura et ymagine de metallo, &c. . . .

In 1518, John Sixtini, clerk, Doctor of Laws, made his will . . . . my body to be buried in that part of Paul's (London), commonly called *Pardon Church Yard*, and I will that my grave be covered with a marble stone, and a plate of brass on it with this inscription:

"Orate pro anima Johanni Sixtini."—

*Test. Vetus*, p. 566.

In 1524, John Marney, Knt., Lord Marney of Marney, made his will . . . . my body to be buried in the new aisle on the north side of the Parish Church of Leyr Marney, in the midst of the said aisle . . . over the which vault I will that a tomb shall be set . . . . eight feet in length and five in breadth, and four feet high, . . . . and upon it an image of myself, like unto that upon my father's tomb, and pourtrayed in coat armour, with my helmet and crest at the head, and a white leopard at the feet, and on either side of my image one image of brass for each of my two wives . . . with their coat armours.—*Ibid*, p. 627.

In 1486, William Norreys, of Asshe, Gentleman, made his will . . . . I will that a convenient stone be set in the wall afore my said tomb, under the image of Mary Magdalen, there, with an image of the Trinity, graven in brass, and a picture of my body and arms thereon, set in like frame, for a special remembrance of prayer . . . . *Ibid*, p. 385.

Besides the matter of economy there was another important advantage in these memorials, viz.: they did not occupy so much space, nor interfere with the movements of the officiating clergy and others, as was the case with altar tombs, for they were usually

placed in the floor. This is especially referred to in the Will of William Fitzwilliam, Esq., of Sprotborough, whose brass is figured among the illustrations. He ordered that his body should be buried in the choir of the Church of Sprotteburgh, in such a manner that it should not cause any impediment to those going to or returning from ministration about the divine offices in the choir aforesaid. The figures represented on these brasses are faithful copies of the armour, armorial bearings, and costumes of their several periods. Many thousands of them appear to have existed scattered over the country in Religious Houses, Cathedrals, and Parish Churches. Most of them have disappeared, the brass having been stolen for baser use, or paltry gain, and the slabs alone, with the dispoiled matrices, remain. Unhappily the spoliation is still going on, often under the process called "restoration." It is believed that about 4,000 medieval brasses still remain in England. This number is very far in excess of the whole of those remaining in the rest of Europe put together. So many truly laborious and reliable works on the subject of Monumental Brasses have been published that there is no lack of literature on the subject. Most of these works are, however, too expensive to be generally bought. It appears to me that it would be very desirable for the Antiquarian Society of each County to publish a complete series of figures of all the Brasses that remain therein. In this contribution I give a series of representations of figures of knights in armour, which are fac-similes in miniature of actual rubbings of the Brasses, reduced by photography by myself. This method of illustration is comparatively inexpensive. Perhaps it may become more generally adopted.

#### MILITARY BRASSES.

I think it better to take one series of illustrations rather than to attempt in a short paper to deal with the whole subject.

Brasses of English make were made up of one or more separate portions, and let into the stone in suitable relative positions. Thus, the effigies of the deceased was composed of one, or perhaps more pieces; the canopy, which frequently covered it, of another piece; the inscription of a third, and so on. In foreign Brasses it was not so—one or more sheets of brass were continuously engraved, with diaper work or other ornament between the different portions; a few of this class remain in England, but their number is limited. My illustrations are confined to the effigies themselves.

The earliest figure of a knight still remaining in England is that of Sir John d'Aubernoun, c. 1277, 5 Edw. I. The armour of this period—thirteenth century—is described by Haines, whose description I closely follow throughout, as consisting of:—a *Hawberk*, or shirt of mail, reaching nearly to the knees, slit

up a short way in front for convenience of riding. A *Coif de Mailles*, or hood, which wraps round the neck and head, and fastens across the forehead with an interlaced strap. Long sleeves terminating in mufflers or gloves not divided into fingers, fastened round the wrists by straps. *Chausses* of mail, encasing the thighs, legs, and feet; *Poleyns* or *Genouillères*, or knee pieces, probably made of leather, usually much ornamented (metal, *Boutell*); *Prick Spurs*, single pointed, buckled round the ankles; *Surcoat*, worn over the armour, sleeveless, with a short skirt, open in front, and confined round the waist by a narrow belt or cord; *Shield*, either large and concave to the body, or small and heater shaped, attached over the left arm by a *Guige*, or ornamental strap passing over the right shoulder; a *large Sword*, with enriched scabbard and hilt, suspended from the left side by a broad belt buckled across the hips, and hung down in front of the legs; *Hauketon*, beneath the hawberk, was a tunic of leather, or other material, stuffed with wool, cotton, tow, &c., stitched in parallel lines, worn to diminish the pressure of the hawberk, and as additional protection—it was sometimes worn outside or alone; *Pourpoint*, a similar garment, but of lighter materials, as seen in the cuisses of Robert de Bures. (*See Fig.*) *Ailettes*.—As a protection for the shoulders were square pieces of leather, projecting above them, as are seen at Trumpington, Chartham, and Buslingthorpe. They were occasionally decorated with the armorial bearings of the wearer. Boutell says that those designed for actual service appear to have been formed of steel. The first mention of ailettes, he adds, which has been noticed in any document occurs in the roll of a tournament held at Windsor, A.D. 1278: from this curious memorial we learn that *dress ailettes* were formed of leather, covered with cloth or silk, and bordered with fringe, and that they were laced to the shoulders of the hawberk with silken cords. *Coif de fer*.—Besides the coif de mailles, a coif de fer, or skull cap of iron, was worn. Over this again was worn, chiefly at tournaments, a *Helmet*, to the staple at the apex, of which was attached a feather, or lady's scarf, called a kerchief of Plesaunce. The helmet was, it appears, usually attached by a chain to the girdle, to enable the knight to recover it, if knocked off in the fray, as on the brass of Sir Roger de Trumpington, 1289. On brasses at Minster, in the Isle of Sheppey, 1330, and at Aveley, Essex, 1370, the same arrangement occurs, but the chain is fastened on the breast instead of to the girdle. At Aveley the sword and dagger are similarly secured.

The figures of Sir John d'Aubernoun and Robert de Bures well illustrate the above description. The former is in the Church of Stoke d'Aubernoun, in Surrey. The figure is 76½ inches in length,





SIR JOHN D'AUBERNOUN, 1277. STOKE D'AUBERNOUN.







SIR ROBERT DE BURES, 1302. ACTON, SUFFOLK.



and lies embedded in a large slab, bearing this inscription round the verge, in Longobardic characters: + SIRE : JOHAN : DAUBERNOUN : CHIVALAER : GIST : ICY : DEV : DE : SA : ALME : EYT : MERCY. On either side, at the head, have been small shields, bearing the d'Aubernoun arms, as on the shield. The brass shield is lost from the matrix over the left side. Mr. Waller says of this brass:—"Considered as a work of art, it will be found that the figure is ill-proportioned, but the arrangement of the drapery judiciously contrived; whilst as a production of the burin this brass is not excelled by any posterior example; each link of the mail is distinctly represented, and the mere work of the graving up so large a surface must have cost many weeks of patient labour." Boutell says it is the only military whole length example of the reign of Edward I. which is not in the cross-legged attitude. A lance is added to the armour of this knight, with a fringed pennon charged with arms of the bearer; the lower end of the staff rests on the ground, and is grasped by a lion couchant, stretched at the feet of the knight. (*See Fig.*)

#### FOURTEENTH CENTURY.

The brass of Robert de Bures is of the date 1302. Boutell considers this brass "on the whole the finest military brass in existence." It occurs at Acton, in Suffolk. The verge of the slab is so worn that many of the letters of the inscription, which have all lost their brasses, are obliterated. The name, however, remains as follows, in Longobardic characters: + SIRE : ROBERT : DE : BURES : GIST : ICY : The figure itself is 78 inches long. The legs are crossed. The guige in this effigy is so arranged as to pass under, and consequently be partially concealed by, the coif de mailles; it sustains a large and concave shield bearing the arms of De Bures:—ermine, on a chief indented, sable, three lioncels rampant, or; below the skirt of the hawberk, which is composed of chain mail, are seen the gamboised, or padded and quilted trews, denominated "*cuisseaux gamboisez*," which cover the chauses from the knee upwards; this garment, having its surface usually of silk, or other even more costly material, is here richly embroidered with the fleur-de-lys, and an ornament resembling in shape the Greek lyre, disposed alternately in lozenges formed by the reticulation of silken cords. (*See Fig.*)

Neither the figure of Sir John d'Aubernoun, nor this of Sir Robert de Bures, exhibit the ailettes spoken of in the general description of brasses of this period given above. These are well shewn on the brass of Sir Roger de Trumpington, in Trumpington Church, Cambridgeshire, and on that of Sir Robert de Septvans in Chartham Church, Kent.

## EDWARD II.

The brasses of the reign of Edward II. shew the introduction of plate armour, which gradually superseded chain mail. No instance occurs among brasses of armour made entirely of mail, there is in the earliest a knee piece of leather or steel; but in the reign of the second Edward, distinct plates of steel cover the limbs more or less. These consist of roundels or circular plates, attached to the front of the shoulder and elbow by *tags* or *arming-points*; plates strapped over the arms and fore-arms, the former called *arriere-bras*, or *rerebraces*, or brassarts; and the latter *avant-bras*, or *vambraces*. The shins were similarly protected by plates called *jambes*, and the upper surface of the feet by *sollerets*, composed of overlapping plates. A good example of these various additions is seen in the brass of a Fitz Ralph, at Pebmarsh, Essex, circa 1320. The figure is under a canopy which has lost its brass. It is 67 inches long. Boutell shews this figure nearly perfect, the point of the scabbard alone being lost. My figure, however, taken quite recently, shews considerable mutilation,—perhaps someone has been “a restoring it,”—a portion of the *coif de mailles* is gone, as also the greater part of the shield, which Boutell shews, bearing the arms of the deceased. The dog also is mutilated. It is an extremely fine brass. (*See Fig.*)

## CIRCA 1325.

A little later—circa 1325—further changes appear. In the brass of Sir John de Creke, c. 1325, the sleeves of the hawberk reach only a little below the elbows, and are slit underneath. The vambraces completely surrounding the fore-arms, are worn under the sleeves of the hawberk. The head is covered by a *bascinet*, to which the upper part of the hawberk—the *camail*—is attached by laces. It will be noticed that the mail is represented differently from that in the previous figures. The pattern here shewn is what is known as *banded mail*, and not the *interlaced chain mail*. A garment similar to the surcoat covers the armour, it is however much shorter. It is laced up the sides of the body, and is much shorter in front than behind. It was called the *cyclas*. Beneath it appears the escaloped and fringed border of a second garment, probably the *Gambeson* (Boutell), or *Pourpoint* (Haines). Beneath this appears the lower edge of the hawberk, which is pointed; and beneath this is the *haubeton*. *Rowell*, or wheel spurs, first appear on this brass. (*See Fig.*)

## EDWARD III., CIRCA 1345.

About the commencement of the reign of Edward III. the *cyclas* gave place to the *Jupon*. It was similar but shorter, and the same



FITZ RALPH, c. 1320. PEBMARSH, ESSEX.





SIR JOHN DE CREKE, 1325. WESTLEYS WATERLESS.









COBHAM, 1354.





SIR HUGH HASTINGS, 1347. ELSING, NORFOLK.



length back and front. It was made of silk or cotton, and was frequently charged with armorial bearings. This is well illustrated by the brass of Sir Hugh Hasting, 1347, Elsing, Norfolk, the figure is deprived of its legs below the knees. The fragment remaining is  $44\frac{1}{2}$  inches long. His armorial bearing, or, a maunche gules, with a label azure, is placed both on his jupon and shield, and is richly adorned with scroll-work. The sleeves of the hauketon are visible at the wrists. He has a *gorget* or collar of plate over the mail, and a movable *vizor* attached to his bascinet. The knobs or spikes on the *genouillières* are characteristic of this date. The cuisses are ornamented with studs of metal sewed on. About this time the shield ceases to appear, indeed this brass is the latest to shew it. The brass of Sir John de Wantyng, Wimbish, Essex, is the earliest to appear without it. The brass of Sir Hugh Hastings is in many other respects remarkable, but I am dealing only with the principal part, viz., the figure representing the deceased. (*See Fig.*)

## 1350.

After the middle of the century moustaches and beards were worn, and the armour became less variable : consisting of an acutely pointed bascinet, to which the camail or tippet of mail was attached by a cord passed through *vervelles*, or staples, placed round the lower edges of the bascinet, with the ends carried up beside the faces, and fastened above in knots or tassels. The hawberk was short, with the lower edge straight, over this a breast-plate was probably worn, and above all, the jupon, with an escalloped border below. A *bawdric* or broad belt, enriched with ornament passed round the hip. To this the sword was suspended on the left side, and a dagger, called *misericorde*, *anelace*, or *baselard*, destitute of a cross guard, was suspended on the right. Epaulets, *epaulieres*, consisting of overlapping plates, usually three in number, protected the shoulders. The vambraces and rerebraces usually encircled the arms. Mail armour was visible at the arm-pits, and in front of the elbows. The elbows were covered by *coutes*, or elbow pieces, with heart-shaped, or, in early examples, circular hinges. The *genouillières* before c. 1370 somewhat resembled pot-lids.

The changes are well shewn in the brass of one of the Cobhams, at Cobham, Kent. The figure is  $56\frac{1}{2}$  inches long. (*See Fig.*)

## 1360-1400.

Towards the end of the century the hawberk and chausses of mail were gradually relinquished on account of their weight : a short skirt of mail was attached to the breast-plate and back-plate, and gussets or small pieces of mail, were retained at the bend of the

various limbs, and were sewed to the padded or leathern garment worn under the armour. (*See figures of Sir George Felbrigg and Lord Dagworth.*)

The jupon had escalated or fringed arm-holes, and the lower edge sometimes was cut into a border of leaves, the genouillières had square plates below, and sometimes above them. The hilt of sword was ornamented with cross cords, and the scabbard richly decorated.

#### FIFTEENTH CENTURY.

The armour of this century showed much greater variation than that of the fourteenth century, both in succession and at the same time.

The bascinet, camail, and habergeon of chain mail, breast and back-plate, jupon, and plate armour over the arms and legs, are represented during the first ten years as at the end of the previous century; the chief distinction being the addition to the camail and skirt of the hawberk of a fringe of small bunches of rings, probably of brass. Round the bascinet an *orle* or wreath was worn, intended to lighten the pressure of the tilting helmet. Collars of SS occur frequently on brasses in the early half of the century.

#### CIRCA 1415.

To the breast and back-plates was now attached a skirt of five or six taces or plates, overlapping upwards, reaching to the middle of the thighs, with hinges at their left side, and secured by straps buckled over the opening at their right side; the jupon was now discarded, and probably also the hawberk, the edging of mail seen below the skirt of taces being probably a mere fringe attached to the under garment or to the lowermost tace. Gorgets of plate were worn either over or instead of the camail. The epaulieres consisted of several pieces; and oblong plates, or circular ones, called *roundels*, were attached by points to the front of the arm-pits, and occasionally ornamented with crosses; roundels or fan-shaped elbow-plates for defending the arm when straightened, were placed at the elbows. The straps fastening the brassarts are usually distinctly visible, and the *gauntlets* have three joints to the cuffs.

The transverse bawdric was now succeeded by an ornamental belt passing diagonally across the skirt of taces, and sustaining the sword at the left side; the anelace was fastened by a short cord on the right side to the lowest tace. The genouillières have oblong plates below, and sometimes also above them; gussets of mail appear behind the knees and at the insteps. (*See Fig. of Sir John Leventhorpe.*)

#### CIRCA 1420.

About this date plate armour had entirely superseded mail, the bascinet is now less acutely pointed. Trefoil ornament appears



SIR GEORGE FELBRIGG, 1400. PLAYFORD, NORFOLK.





SIR NICHOLAS, LORD DAGWORTH, 1401. BLICKLING, NORFOLK.







SIR THOS. LEVENTHORPE, 1433. SAWBRIDGEWORTH, HERTS.







WILLIAM LUDSTHORP, 1454. WARKWORTH.



about the front of the helmet and in other places. The gauntlets frequently do not cover the last joints of the fingers. The spurs are guarded by a thin plate of steel over the rowells, to prevent their entangling or penetrating deep, and the edges of the armour are represented by double lines. Roundels in front of the arm-pits are rare after 1435, oblong or shield-like palettes being now more common. Moustaches and beards are now rarely worn.

A little later small plates, called "tuiles," were buckled to the skirt of taces, and hung down over the thighs; the gauntlets were not divided into fingers, the cuffs were pointed, and so were the plates below the *genouillières*. About this time also the skirt of taces was composed of a few more plates than before. *Tabards*, or surcoats, with skirts covering the taces, and slit up at the sides, introduced about a century earlier, now first appear on brasses. They were charged with the armorial bearings of the wearer, thrice repeated, once on the breast and skirt, and twice on the sleeve.

#### CIRCA 1435.

About this date additional plates appear about the lower part of the neck, fastened by straps to the upper part of the cuirass, they were called *demi-placards*, or *demi-placcates*, and similar plates were worn at the back, fastened to those in front by straps. Epaulieres, composed of splints, or small overlapping plates, nearly meeting in front of the chest, defended the shoulders. The left, or bridal arm, was additionally protected by large plates on the elbow, and in front of the arm-pit, much larger than those on the right. They were fastened to the armour beneath by spikes or spring pins fitting into staples. The gauntlets had longer cuffs, the separate plates of the skirt of taces were often scalloped or curved upwards in the centre, and the rowell spurs were without guards, and screwed to the heels.

#### CIRCA 1445.

About this time knights were generally represented bare headed, their hair cropped close, and their hands uncovered. Large plates or pauldrons were fastened to the epaulieres to cover the arms. (*See Fig. of Wm. Ludsthorp.*)

#### CIRCA 1460.

A gorget or collar of plate now covered the throat, and a *mentoniere* projected in front of the chin, so as to meet the vizor when lowered, by which means the face was entirely protected. The pauldrons frequently had projecting ridges, and the upper edge recurved to enable the arm to be raised. At the right arm-pit a gorget of mail is usually visible. The *coutes* were sometimes of large size, attached to the elbow by pins. The skirt of taces was shorter, with two large and pointed tuiles, between which a *bagnette* of mail was worn. The sword had a hilt orna-

mented with crossed cords, and was suspended diagonally in front of the body. The genouillières were large, with plates behind them, gussets of mail were again visible at the bend of the knees and insteps. The sollerets were acutely pointed. Lance rests or hooks were now seen fastened to the right side of the cuirass, to support the lance when not in use. A few brasses shew peculiarly large elbow-plates, and ridges on the left pauldron. (*See Fig. of Knight at Adderbury.*) Helmets, called *salades*, are not unfrequently found on brasses of this period. They reached down behind so as to guard the neck, and had vizors in front, which lowered and met the mentoniere. (*See Fig. of Fitzwilliam.*)

#### CIRCA 1470.

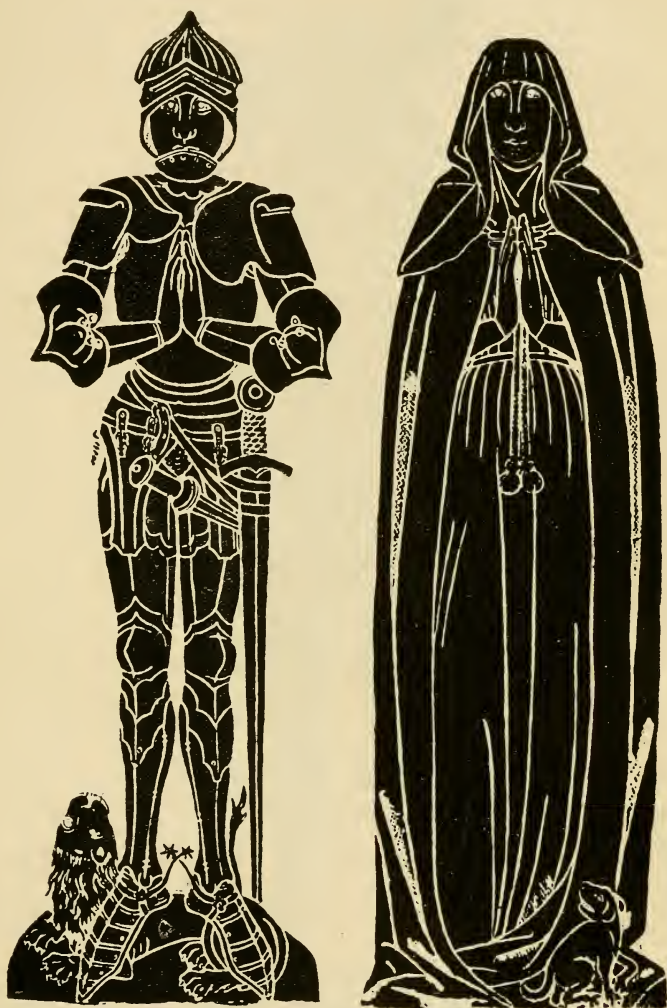
The cuirass had a projecting edge in front called the *tapul*. The pauldrons, demi-placates, and genouillières were composed of two or three overlapping plates. The pauldrons covered the back of the shoulders. *Motons* generally were worn over a gusset of mail at the right armpit, and the elbow-plates were of large size. Gauntlets had large overlapping plates to cover the backs of the hands, and small separate pieces of steel to protect the fingers. The *tuiles* were small and the skirt of taces short; and often there were small plates—*tuilettes*—between the former. *Standards*, or collars of mail were worn, and also skirts of mail. Solleretes were very long and pointed. The feet were often made standing on beds of flowers, &c., while the head rested on a helmet with extensive mantlings. (*See Fig. from Howden.*)

#### 1480.

The hair was now worn long, the hands bare, the sword generally by the side, and the armour less variable, and shews indications of changes which followed in the reigns of the two Henrys, VII. and VIII.

#### HENRY VII. AND VIII.

Haines describes the armour then worn, thus:—The defences in use in the time of the two kings just mentioned may be thus described: the breast-plate had a *tapul*, the demi-placcate was often omitted, and lance-rests (hooks fixed on the right side of the breast-plate) were of frequent occurrence; the pauldrons were smaller, usually of two plates equal in size, with projecting edges rising perpendicularly, that on the left shoulder being generally higher than the other. Two *tuiles* were attached to the front of the taces, and frequently two at the sides. Gussets of mail were ordinarily placed at the right armpit and instep; the skirt of mail had a straight edge, and was often slit up in front. The sword was suspended at the left side, and the dagger at the right, the latter being larger than in earlier examples; the genouillières had very small plates above and below them, and the sollerets or *sabbatons* were of a disproportionate size, and with round toes.



WM. FITZWILLIAM, ESQ., AND WIFE, 1474. SPROTBOROUGH.





c. 1460. ADDERBURY, OXON.







HOWDEN. c. 1480.







THOMAS GASCOIGNE, Esq., 1554. BURGH WALLIS.

## SIXTEENTH CENTURY.

The armour above described continued to be worn until the end of the reign of Henry VIII., with but trifling alterations, the chief of which are that the breast-plate assumes a still more globular form, and the *coutes* and *genouillères* are often ornamented with small rosettes. About the year 1530, the cuirass was occasionally protected by one or more demi-placcates, and fluted, or covered with scroll-work in imitation of the rich chasing so much employed at this period: the pauldrons sometimes nearly met across the chest, and to the top of them were screwed *pass-guards*, or stout upright pieces of steel, which more effectually resisted a pass or thrust than the raised edge of the pauldrons. After the middle of the century, the breast-plate was generally without placcates, and had the tapul or projecting edge formerly in fashion: the mail skirt had an indented edge, frills were worn at the wrists, and the skirt of laces was divided at the lower part by an arched opening between the *tuiles*.

About the end of Queen Mary's reign, the upper edges of the pauldrons were scroll-shaped: a gorget of plate fitted close to the chin: the pass-guards, *tuiles*, dagger, spur were sometimes omitted, and the mail skirt was peculiarly represented. The figure from Burgh-Wallis shews many of these peculiarities.

With the sixteenth century Military Brasses lose much of their interest. The armourer's art was evidently on the wane, and so also was that of the brass engraver. We find as plate armour became less of a protection against the missiles in use, it became discarded and fell into disuse.

In the above paper I have done little more than give an abstract of the descriptions by Haines and Boutell. My object has been chiefly to call attention to an effective and comparatively inexpensive method of representing accurately this form of memorial. How much superior it is to ordinary sketches will be evident on comparison of them. A description, with representations in this style, of the brasses of Kent is in course of preparation, and it promises to be a valuable publication. Rev. N. W. F. Creeny, of Norwich, has published a magnificent volume in imperial folio, on the *Monumental Brasses on the Continent of Europe*, with 80 reduced fac-similes. With the increased demand for, and appreciation of accuracy in the delineation of objects of Antiquarian interest, all efforts of the kind will receive whatever consideration they deserve.

## END OF VOLUME XVIII.